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people as an authority; it must represent to the average mind a tangible demonstration of beauty, not necessarily structurally but relatedly, it must be a purveyor of good taste and an up-builder of ideals. Mankind craves beauty as a symbol of happiness and it is this that the Museums can conserve and make manifest. No change in the present Museum methods is necessary, but a wider grasp of the Museum idea on the part of the people would lead in an incredibly short space of time to greatly improved results—and, it is believed, to better citizenship.

NOTES

A GREAT PRINT DEPARTMENT AND ITS NEW HEAD

Of wide significance and importance were the announcements made in the October number of the Boston Museum of Fine Arts' *Bulletin* that Mr. FitzRoy Carrington had been appointed head of the Museum's Department of Prints, that he had at the same time been recommended by the Fine Arts Department of Harvard University for appointment as lecturer in that Department, and that the *Print-Collector's Quarterly* would, while continuing under his editorship, be published hereafter by the Museum.

For some time past the friends of the Print Department of the Museum both in Boston and New York have, it seems, been considering means to develop its influence and to bring it into closer relation with the Fine Arts Department of Harvard University. Mr. Carrington is their solution.

On March 1st he will take charge of the Department of Prints with Mr. Emil Richter, who has been Curator for the past twelve years, as his associate—Mr. Richter desiring the freedom thus given him in order to devote himself more exclusively to study. The Print Department of the Museum of Fine Arts has now more than 60,000 prints, a collection which shows the history of the art from its beginning, and contains examples of the works of all the great masters. It is hoped, and believed, that

Mr. Carrington will be able to build up this collection to such an extent that it may ultimately rank with those of the great Museums of Europe. Receiving from the President and Fellows of Harvard University the appointment of Instructor of Fine Arts, he will prepare and deliver each year a course of lectures on etchings, engravings and kindred subjects. He and the members of his staff will, also, give informal talks at the Museum of Fine Arts to arouse the interest of the public and train the perceptions of the youthful print collector.

In addition to the active routine work of his department, Mr. Carrington proposes to co-operate with print collectors, and with other Museums throughout the country, especially the Fogg Art Museum at Cambridge, and to use his best endeavors to organize a National Society of Print Lovers in America.

Mr. Carrington has accepted the invitation extended to him, contingent on the necessary Endowment Fund of \$150,000 being subscribed or guaranteed. Two-thirds of this Endowment Fund was raised, however, by the middle of October and there is no doubt the full amount will be secured.

For fifteen years Mr. Carrington has been a partner of the firm of Messrs. Frederick Keppel & Co. He is well versed in his subject and has the enthusiasm coupled with knowledge which will enable him to carry on the work with ardor and success.

EDUCATIONAL WORK OF THE METROPOLITAN MUSEUM

A recent number of the *Bulletin of the Metropolitan Museum of Art* was devoted chiefly to educational work, which is planned and carried on under the direction of Mr. H. W. Kent, the assistant secretary, who in 1907 was made Supervisor of Museum Instruction. There was a review of the work done in the museum in the way of bringing school children in touch with its collections through lectures and special tours. Extracts were also given from